

MAJOR AND MINOR.

Be sure to get an official receipt for your subscription.
All Music that appears in the REVIEW can be had in sheet form.

Remenyi.—Edouard Remenyi, the Hungarian violinist, will return to London this Fall.

When the Lord Chief Justice, of England, orders *Cook's Extra Dry Champagne*, it's a sad commentary on our Anglomaniacs.

Xaver Scharwenka will begin an American concert tour in January at the Metropolitan Opera House, New York, with the assistance of Anton Seidl and his orchestra.

"Frank's Headache Cure" can be had at Frost & Ruf, druggists, Seventh and Olive Streets.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Tamagno.—An Italian paper is authority for the statement that Tamagno has announced that at the conclusion of his South American engagement he will retire from the stage and live on his estate at Varese.

The illustrations of Wordsworth's poems by leading American artists have long been one of the admirable features of *Harper's Magazine*. The September number of that periodical will contain a full-page illustration of the sonnet "Alx-la-Chapelle," drawn by Alfred Parsons.

J. M. Jenkins, of Kansas City, died of apoplexy. He had been in the piano and organ business for a great many years. The business will be continued by his sons.

Eugene d'Albert, the popular Scotch pianist, has left Eisennach and is now at Meran, where he will spend the rest of the summer. He is at work on his opera as well as on a sonata for violoncello and piano. D'Albert will appear next winter not only as a pianist but also as an orchestral leader.

Miss Mary Howe, the American soprano who appeared at the Padeloup concerts in Paris and Kroll's Garden, Berlin, will appear in the leading concerts in the principal cities of the United States, under the management of Mr. L. M. Ruben, next season. She is credited not alone with having an extraordinary high soprano voice and perfect execution, but with being the handsomest woman now before the public.

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Edward Bellamy has earned sixteen thousand dollars by "Looking Backward." This is better than Lot's wife, who merely earned her salt.

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Miss Stella Sisson, who has been teaching in the Chicago Musical College for the past three years, sailed for Berlin, Germany, August 6. She was accompanied by three of her pupils, Miss Ella Dahl, Miss Matilda Stumpf and Miss Schaffer. Miss Sisson expects to remain abroad two years.

Rubinstein.—The great composer and pianist has been leading a life of seclusion this summer at the Badweller Baths in Germany, busy composing. He does not expect ever to revisit America, and he intends next year to resign his position as Director of the St. Petersburg Conservatory.

Mme. Materna will give a series of performances of her principal personations in the Wagner repertory at the Opera, Vienna, next winter, and will then retire from the stage. It is possible she will follow the example of Mme. Mallingier, who has been appointed professor of singing at the Conservatory, Prague.

Bayreuth.—Frau Cosima Wagner and her daughters, Eva and Isolde, have just returned from their short trip to Italy: Frau Wagner is superintending the preparations for the coming festival of 1891; it seems that "Tannhauser" will be produced in an uncommonly magnificent style, the *mise en scene* alone costing nearly \$60,000.

J. A. Carson gave a Parlor Recital at the residence of H. L. Horwitz, Carrollton, Ills., on the 19th ult. The programme included "The Merry Wanderer," Lange; "Forest Birds," waltz, Sidus; Tillie's Favorite Rondo, Sidus; "Maidens Longing" Goldbeck; "The Burlesque," op. 20, No. 9. Kroeger, dedicated to Mr. Carson, "German's Triumphal March," Kunkel, and "Gondoliera," Conrath.

A. P. Erker & Bro., opticians, 617 Olive St., have put up new and improved facilities for grinding special spectacle lenses and can now on very short notice grind the most difficult combinations of lenses to suit the various defects in vision. They also carry a very large and selected stock of the best makes of French opera glasses, shell lorgnettes, drawing instrument, microscopes, etc. We can recommend these gentlemen as very reliable, accommodating and very reasonable in their charge.

Chas. Keidel, Jr., son of Mr. Keidel, partner in the firm of Wm. Knabe & Co., called at our office and reported trade as booming up big, with unparalleled prospects for the coming season. Mr. Keidel, Jr., is a fine looking young man of 21 years and does justice to the illustrious family from which he comes. The firm is as successful in its sons as in its magnificent pianos and has every reason to deem itself blessed.

It may be interesting to know that a violin is composed of seventy pieces. Maple, pine and ebony are the woods used—maple for the back, the neck, the side pieces and the bridge; pine for the belly, the bar, the coins and blocks, the side linings and the sound post; ebony for the fingerboard, the tail board, the nut, the guard for string of tail board, the pegs and the button.

"The Dude's March" or, as it is entitled in the original German, "Gigerl" is the latest European musical success, and Gilmore is making a great hit with it and will undoubtedly make it his leading encore piece at the coming Exposition concerts. Communications from gentlemen now in Europe, and reports from others who have recently returned say that in Vienna, Berlin, Paris and London, and, in fact, all over Europe, everybody is whistling "The Dude's March." Within a short time everybody will be whistling it in the streets of all the cities of America. "The Dude's March," the first successful effort of a young Austrian composer named J. F. Wagner—no relation to the other Wagner—will be more heard in the streets of our cities and in our drawing-rooms than "The Boulanger March."



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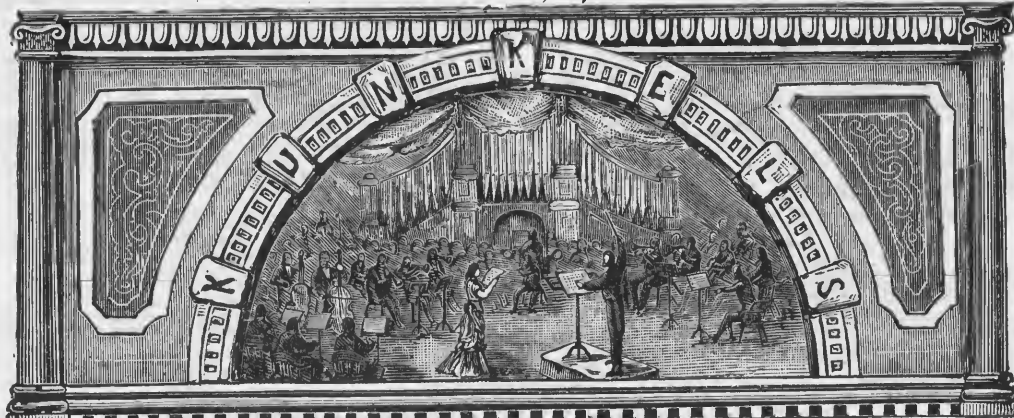
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MUSICAL REVIEW

KUNKEL'S

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ST. LOUIS EXPOSITION.

The Exposition will open Sept. 3d, and close Oct. 18th. The first week will be essentially St. Louis week and preparations have been made to have a complete exhibit on the opening day.

Prof. A. Bafunno's Band of forty-five Pieces will play and Miss Alice Raymond, of Washington City cornet virtuoso will play a solo at each concert. There will also be two tableaux each evening, representing art, science, mechanics and agriculture. These tableaux are elaborate and artistically managed and will be equal to any ever presented to the public. Col. P. S. Gilmore will make his bow with his renowned band and have sway Sept. 10th.

The display will be presented in new designs and will be given in a pleasing and attractive manner. The Electric display will be rich in novelties and useful machines and on a scale not heretofore attempted. The Missouri Fish Commission, of which the Hon. Han Gallichs is chairman, under the management of the resident commissioner Major E. Cunningham, is working like true disciples of Ike Walton will surely make a unique and popular show of the several varieties of the finny tribe. The water will be filtered and the theory of fish locomotion made plain to bystanders. The Colorado Exhibit will consist of the mineral and agricultural wealth of that state. South eastern Missouri will present in a most attractive way its riches. The Exposition will offer this year a most distinctive and agreeable recreation to the public for a moderate admission fee which entitles it to the support and makes it their Exposition, the pride of St. Louis City and State.

HENRY KROEGER, JR.

The sudden death of Henry Kroeger, Jr., of the well-known firm of Kroeger & Sons, piano manufacturers, New York, was one of the saddest of occurrences.

We extend our heartfelt sympathy to his worthy parents and brother.

CHRISTINE NILSSON AS SHE IS.

A gentleman, who has recently returned from Paris, was entertaining some of his friends a few nights ago with a description of Christine Nilsson. "I met her here," he said, "very frequently during her tours in this country, and was as much taken up by her marvelous charm of manner and distinguished beauty as most of my countrymen. I had read a good many stories about her falling off of late years, but then I had read the same sort of things frequently concerning Mme. Patti, and yet when she came back to see us she was as sweet, winsome and attractive a woman as when she went away. For some reason or other people always couple the two great singers and judge them by one another. My call on the Swedish nightingale was not a social one. It hinged on a favor which a firm of pianomakers wished to get from the former prima donna, and I was politely received. I found Mme. Nilsson—she will never be known by any other name to us—to be quite deaf, and to have gone off physically at a rate that was astonishing. Obesity has marked her for its own, and the distinction of carriage, including her lofty and serene manner of holding her head with the chin well up in the air, has all disappeared. She does not resemble the Nilsson of old physically in any particular except the eyes. They still retain their tranquil beauty."—Sun.

Similarity of Tastes.—Miss Oldmaid (cultivated pianist)—"Yes, I always play classic music: Mozart, Beethoven and Haydn, you know." Little boy—"You're just like my mamma. She don't play anything but the pieces that was new when she was young."

CITY NOTES.

Welcome to Gilmore and his great band!

Otto Bollman is back from his Eastern trip.

C. H. Johnson, organist of Pilgrim Church, took a trip East.

Sig. G. Parisi, the eminent violinist, has removed from 1628 Olive to 2019 Olive.

There is only one Gilmore and we have a monopoly on that one for the Exposition.

Col. P. S. Gilmore comes again with his incomparable band to fill the Exposition Music Hall nightly with enthusiastic audiences.

Miss Alice Pettingill wishes to announce to her patrons and friends that she will resume her classes in music September 1, 1890, at her rooms, No. 515 Vandeventer Avenue.

Henry Groffman took an extended tour by way of Point Comfort, Va., to New York. He visited all the fashionable watering places and had an enviable time. Col. Gilmore invited him to sing a solo at Manhattan Beach. Mr. Groffman is popular everywhere.

G. Adolph Schenck, whose studio at 108 South Fourth Street, is the best known teacher of Drawing, Carving and Modeling in the city. All the fine wood carving at Faust's and the principal houses in the city has been done by him, his pupils are given every advantage.

What's in a name? There's magic in Gilmore's. Watch the crowd when it surges to the Exposition Hall. See its beaming face when the familiar form of Gilmore appears upon the stage. What a look of expectation when the quick rap of the baton calls to prepare, and when the music begins everyone feels it is all for him.

Mme. Ysidora Clarke, the favorite cantatrice, head of the vocal department of the Beethoven Conservatory, is at the Everett House, New York, the guest of Mr. and Mrs. Frank Coleman. Mme. Clarke is quite a favorite in New York musical and social circles, and is the recipient of marked attention on her annual visits since she abandoned the metropolis for St. Louis.

A fishing party composed of Messrs. Ehling, Heerich and Hammerstein spent a few weeks out of the city. The trio came back looking first class, thanks to Mr. Geo. Heerich's good coffee which Victor Ehling declared horrible; his face is either coffee stained or sunburnt, probably the latter. Mr. Hammerstein was three days without a bite. The markets are over-stocked with fish they brought back.

The pupils and friends of Mrs. K. J. Brainard, the popular and efficient teacher at Mary Institute will be pained to learn of a serious accident that happened her at Davenport, Iowa. Shortly after her arrival there, on her annual vacation, she was thrown from a carriage by a frightened horse and very seriously bruised and lamed, her left shoulder and right leg being sprained.

The result proved more serious than at first supposed for most of the summer has been taken up by the unfortunate accident. Mrs. Brainard is also directress of the K. J. B. Ladies Quartette.

MAJOR AND MINOR.

Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen or the slate, and a mode of discipline scarcely inferior in efficacy to the dull lesson of the horn-book, learned under the fear of the searching experiment of the birch or the fustle. It is a study and an amusement, a discipline and a sport.

It produces in a remarkable degree the effect attributed by a classic poet to all the elegant arts of softening the character and refining the manners. SAMUEL A. ELIOT.

St. Patrick's Roman Catholic Cathedral, New York, is to have a chime of bells. Archbishop Corrigan has given the order to the Clinton H. Meneely Bell Company and work upon their manufacture and hanging will begin at once. The chime will include 15 bells of a total weight of 30,000 pounds. gauged to the following tones: B flat 6,500 pounds; C, 5,150 pounds D, 3,500 pounds, E Flat, 3,050 pounds, E 2,550 pounds; F, 1,050 pounds; G, 1,600 pounds; A flat, 1,225 pounds; A, 1,025 pounds; B flat, 800 pounds; C, 650 pounds; D, 550 pounds; E flat, 500 pounds; E, 450 pounds and F, 400 pounds. The chime will cost about \$15,000.

The annual picnic of the employees of Wm. Knabe & Co's., piano factory was held at the Eastern Schuetzen Park, on the 7th ult. The festivities began at 11 A. M., and by 3 P. M., a large crowd had assembled to welcome the members of the firm, accompanying the Mayor and Secretary Love. They were met by the executive and reception committees, and were escorted to the Mansion House and thence to the band stand, where Mr. F. Scherer, president of the executive committee, made the address of welcome. Mr. Ernest Knabe, Sr., next spoke, and was followed by the Mayor, who said it gave him great pleasure to be with the picknickers. He spoke in complimentary terms of the enterprise, which gave so many persons employment, and congratulated the Messrs. Knabe upon the existence of such cordial relations between employers and employees. Mr. E. Knabe, Jr., finished the speechmaking, after which there was a collation served in the Mansion House, at which the Mayor, Colonel Love, the Messrs. Knabe and their families and other invited guests were present. Two bands of music enlivened the day's festivities. Very large crowds went out during the afternoon and evening, and the cars were packed. A number of very handsome prizes were awarded to both ladies and gentlemen in the evening for success in prize shooting, ten-pin rolling and other spots.

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She—"Oh, see that scarecrow out there in the field!" He—"That isn't a scarecrow."—"It must be; see how motionless it is."—"That's the hired man at work."

The Association of Commerce and Industry has published a profusely illustrated Guide of Geneva, Switzerland, which contains an excellent map of that city and a large amount of information relative to the same and the Swiss Industries and Educational Institutions, Historical Notes, etc., etc. The book will be sent free of charge upon application to the New World Travel Co., Tourist and Excursion Agents, 321 Broadway, New York.

Mrs. A. F. Newland opens a Piano Studio at 3300 Washington Ave., 2d floor, Sept. 8th. Several rooms are fitted up with first-class pianos, practice clavier, technique, etc., in fact every thing needed for thorough teaching. All practicing is to be done under the personal supervision of teachers specially trained in such work. This is somewhat of a new departure but seems to be a move in the right direction and worthy the commendation and encouragement of every conscientious parent. The great drawback in the young pupil's musical training is its ignorance of the proper and judicious mode of practice. The pupil is too prone to tire after a few minutes practice and very often undoes the good work done with the teacher. How to practice is an art in itself and can only be acquired under proper guidance. Mrs. Newland's wide experience in teaching both in the school and at home has fitted her preeminently for the good work she is undertaking.

Single numbers of the Review cost one dollar; yearly subscription, twelve numbers three dollars.

Yeast—"Do you quarrel with your neighbor yet about his hen coming over in your garden?" "Crimsonbeak—"No, we're all over that now." "Buried the hatchet?" "No, better still; buried the hen."

Master—"Bring me some matches that will light." Servant returns with them. "Deuce take your matches, not one of them will light." Servant—"That's very queer. I tried every one."

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- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

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Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
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Quilt and Blanket Store.
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THE AVALANCHE.

F. Chopin, Op. 25, No. 11.

Allegro con brio. C - 69.

Lento. - 69.

First system of the score. The right hand part begins with a series of sixteenth-note runs, marked *pp* and *rit.*, followed by a section marked *frisoluto.* and *marcato.* The left hand part is marked *p tenuto.* and features a series of chords and single notes.

Second system of the score. The right hand part continues with sixteenth-note runs, marked *dimin.* The left hand part features a series of chords and single notes, marked *mf*.

Third system of the score. The right hand part continues with sixteenth-note runs, marked *mf*. The left hand part features a series of chords and single notes, marked *mf*.

Fourth system of the score. The right hand part continues with sixteenth-note runs, marked *f*. The left hand part features a series of chords and single notes, marked *f*.

Fifth system of the score. The right hand part continues with sixteenth-note runs, marked *dimin.* The left hand part features a series of chords and single notes, marked *dimin.*

Von Bülow's version.

Sixth system of the score, showing Von Bülow's version. The right hand part begins with a series of sixteenth-note runs, marked *mf*, followed by a section marked *fz cres.* and *dim.* The left hand part features a series of chords and single notes, marked *mf*.

meno f

dolce.

espressivo.

cres.

f

più f

dimin.

mf

cres.

ff

This page of musical notation is for a piano piece, likely in a minor key given the presence of sharps on the F and C notes. It consists of six systems of staves, each with a treble and bass clef. The notation includes a variety of musical elements:

- System 1:** The right hand (RH) features a complex melodic line with many slurs and fingerings (1-5). The left hand (LH) has a simpler accompaniment. Dynamics include *meno f* and *dolce.* The word *espressivo.* appears in the RH of the second measure.
- System 2:** The RH continues with intricate patterns. The LH has a triplet in the first measure. Dynamics include *cres.* and *f*.
- System 3:** The RH has a very active melodic line. The LH features chords and single notes. Dynamics include *più f*.
- System 4:** The RH continues with a descending melodic line. The LH has a steady accompaniment. Dynamics include *dimin.*
- System 5:** The RH has a more active line. The LH features chords. Dynamics include *mf*.
- System 6:** The RH continues with a melodic line. The LH has a steady accompaniment. Dynamics include *cres.* and *ff*.

Throughout the piece, there are numerous fingerings indicated by numbers 1-5, slurs for phrasing, and various musical ornaments like asterisks and 'Red.' markings. The overall texture is dense and expressive.

8

f

Red.

dimin.

Red.

mf *fx. cres.* *fx.* *dim.*

Red.

meno f *leggiere. mf*

Red.

p *cres.*

Red.

marcato. f *ten.* *cres.*

Red.

Handwritten musical score system 1. Treble and bass staves. Treble clef has a key signature of one flat and a 4/4 time signature. The piece begins with a piano (*p*) and *più f* dynamic. The right hand plays chords and single notes, while the left hand plays a complex, flowing arpeggiated pattern. A *cres. molto.* (crescendo molto) instruction is written above the right hand. Fingering numbers (1-5) are present throughout.

Handwritten musical score system 2. Treble and bass staves. The right hand continues with arpeggiated patterns, marked *fp espress.* (forzando piano espressivo). The left hand features a descending line with a fermata. A *Red.* (Reduction) symbol is placed below the bass staff. Fingering numbers are visible.

Handwritten musical score system 3. Treble and bass staves. The right hand has a more active melodic line, marked *poco più f*. The left hand continues with arpeggiated figures. A *cres.* (crescendo) instruction is written above the right hand. A *Red.* symbol is present below the bass staff.

Handwritten musical score system 4. Treble and bass staves. The right hand features a rapid, ascending scale-like passage, marked *f marcato.* (forte marcato). The left hand plays chords. A *Red.* symbol is present below the bass staff.

Handwritten musical score system 5. Treble and bass staves. The right hand continues with rapid, flowing passages, marked *cres.* (crescendo). The left hand plays chords. A *Red.* symbol is present below the bass staff.

Handwritten musical score system 6. Treble and bass staves. The right hand features a rapid, ascending scale-like passage, marked *f* (forte). The left hand plays chords. A *Red.* symbol is present below the bass staff.

Handwritten musical score system 1. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (1-5) and slurs. Bass staff contains simpler accompaniment. Dynamics: *piu f*, *ten.*, *fz*. Tempo/Style: *meno marcato.* Rehearsal marks with asterisks are present.

Handwritten musical score system 2. Treble and bass staves. Treble staff continues with complex melodic lines. Bass staff has some rests. Dynamics: *fz*, *mf*, *molto cres.* Rehearsal marks with asterisks are present.

Handwritten musical score system 3. Treble and bass staves. Treble staff has complex melodic lines. Bass staff has some rests. Dynamics: *ff*, *meno f*, *cres.*, *fz*. Rehearsal marks with asterisks are present.

Handwritten musical score system 4. Treble and bass staves. Treble staff has complex melodic lines. Bass staff has some rests. Dynamics: *ff*, *meno f*, *cres.*, *fz*. Rehearsal marks with asterisks are present.

Handwritten musical score system 5. Treble and bass staves. Treble staff has complex melodic lines. Bass staff has some rests. Dynamics: *cres.* Rehearsal marks with asterisks are present.

Handwritten musical score system 6. Treble and bass staves. Treble staff has complex melodic lines. Bass staff has some rests. Dynamics: *molto. cres.*, *f*, *marc.*, *fz*. Rehearsal marks with asterisks are present.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which include the instruction 'dimin.' (diminuendo) and a key signature change to one flat (B-flat major). The score is written for a single melodic line with a piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The key signature changes from one sharp (F#) to one flat (Bb) between the second and third measures. The tempo is marked 'Allegretto' and the time signature is 2/4. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "cres." and "dim.". There are also performance instructions like "No." and "8" above the staff. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the piece.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a basso continuo line. The melody is in treble clef, and the basso continuo is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is marked with a forte (f) dynamic. The score includes fingerings (1-5) and a repeat sign. The basso continuo line includes a figured bass (5 3 3 5 3 5) and a repeat sign. The score is titled "The Rose Tree" and is attributed to "J. S. Bach".

dimin.

Red.

* 8 5

[illegible]

ROMANCE.

Joseph Ascher.

Joseph Ascher.

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The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece features various musical elements and dynamics:

- System 1:** The right hand plays a melodic line with eighth and sixteenth notes, marked with fingerings (1-4, 2-4, 3-4, 4-4). The left hand provides a harmonic accompaniment. Dynamics include *accelleran* (accelerando) and *rit.* (ritardando). Pedal markings (*Ped.*) are present.
- System 2:** The right hand continues the melodic line with complex fingerings (1-4, 2-4, 3-4, 4-4). The left hand features a series of sixteenth-note chords. Dynamics include *ff* (fortissimo) and *rit.*. Pedal markings (*Ped.*) are present.
- System 3:** The right hand plays a series of sixteenth-note chords, marked with fingerings (1-4, 2-4, 3-4, 4-4). The left hand features a series of sixteenth-note chords. Dynamics include *cres.* (crescendo), *rit.*, and *a tempo*. Pedal markings (*Ped.*) are present.
- System 4:** The right hand plays a series of sixteenth-note chords, marked with fingerings (1-4, 2-4, 3-4, 4-4). The left hand features a series of sixteenth-note chords. Dynamics include *f* (forte) and *rit.*. Pedal markings (*Ped.*) are present.
- System 5:** The right hand plays a series of sixteenth-note chords, marked with fingerings (1-4, 2-4, 3-4, 4-4). The left hand features a series of sixteenth-note chords. Dynamics include *ff* and *p* (piano). Pedal markings (*Ped.*) are present.

The piece concludes with a *Parlando* section marked *p* (piano). The notation includes a series of sixteenth-note chords, marked with fingerings (1-4, 2-4, 3-4, 4-4). The left hand features a series of sixteenth-note chords. Pedal markings (*Ped.*) are present.

Con espressione. ♩ - 72.
cantabile.

First system of musical notation, measures 1-6. The right hand features a melodic line with various ornaments and fingerings (e.g., 4, 5, 13, 4, 12, 3, 125, 4). The left hand provides a steady accompaniment. Pedal points are indicated below the bass line for measures 1, 2, 3, 4, 5, and 6. A dynamic marking of *p* is present at the beginning.

Second system of musical notation, measures 7-12. The tempo changes from *cantabile* to *a tempo*. The right hand continues with melodic development. Pedal points are indicated for measures 7, 8, 9, 10, 11, and 12. A dynamic marking of *p* is present at the beginning.

Third system of musical notation, measures 13-18. The tempo changes to *a tempo, dolce*. The right hand features a melodic line with a *rit.* marking in measure 14. Pedal points are indicated for measures 13, 14, 15, 16, 17, and 18. A dynamic marking of *p* is present at the beginning.

Fourth system of musical notation, measures 19-24. The tempo changes to *con dolore*. The right hand features a melodic line with a *rit.* marking in measure 24. Pedal points are indicated for measures 19, 20, 21, 22, 23, and 24. A dynamic marking of *p* is present at the beginning.

Fifth system of musical notation, measures 25-30. The tempo changes to *a tempo*. The right hand features a melodic line with a *poco animato* marking in measure 30. Pedal points are indicated for measures 25, 26, 27, 28, 29, and 30. A dynamic marking of *p* is present at the beginning.

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with a *cres.* marking in measure 31 and a *rit.* marking in measure 36. The left hand features a melodic line with a *sonore* marking in measure 31. Pedal points are indicated for measures 31, 32, 33, 34, 35, and 36. Dynamic markings of *fz*, *mf*, and *ff* are present.

The image displays a page of a musical score, likely for a piano, consisting of five systems of music. Each system is written for two staves, a treble staff and a bass staff, joined by a brace on the left. The music is characterized by complex, rapid passages in the right hand and more rhythmic, often pedal-pointed, passages in the left hand.

Key features of the score include:

- Dynamic Markings:** *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *molto rit.* (molto ritardando), *a tempo*, *leggiero* (light), and *marcato il canto* (marked like a song).
- Articulation and Phrasing:** *cres.* (crescendo) and *rit.* (ritardando) markings are used to indicate changes in volume and tempo.
- Performance Instructions:** The instruction *marcato il canto* suggests a change in the character of the music, making it more song-like.
- Notation:** The score uses various musical notations, including eighth and sixteenth notes, rests, and fingerings (1-5) to guide the performer.
- Pedal Points:** The left hand often features sustained notes or chords, indicated by the *Ped.* (pedal) marking, which creates a harmonic foundation for the more active right hand.

The piece is divided into measures by vertical bar lines, and some measures contain fingerings (1-5) and other performance details. The overall style is that of a late 19th or early 20th-century piano composition.

First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by "Ped." below the bass staff. Fingerings are shown with numbers 1-5 above the notes.

Second system of musical notation. Continues the melodic and harmonic development. The right hand has more intricate passages with slurs and fingerings. The left hand continues with a steady accompaniment. Pedal points are marked with "Ped.".

Third system of musical notation. The right hand features a series of slurs and rapid passages. The left hand has some rests and then resumes the accompaniment. Pedal points are marked with "Ped.".

Fourth system of musical notation. Includes markings for "r.h." (right hand) and "l.h." (left hand). The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are marked with "Ped.".

Fifth system of musical notation. Includes the marking "poco rit." (poco ritardando). The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are marked with "Ped.".

Sixth system of musical notation. Includes markings for "rit." (ritardando), "a tempo", "p largamento" (piano largamento), and "simili." (simile). The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Pedal points are marked with "Ped.".

8

First system of a piano score. The right hand features a rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Pedal markings are present below the left hand. The tempo changes from *rit.* to *a tempo.*

rit. *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped.

Second system of the piano score. The right hand continues with dense sixteenth-note passages. The left hand has a steady accompaniment. Pedal markings are present. The dynamic *f* is indicated.

cres: *f*

Ped.

Third system of the piano score. The right hand features a complex sixteenth-note pattern with fingerings. The left hand has a steady accompaniment. Pedal markings are present. The dynamic *fz* is indicated.

fz *fz* *fz*

Ped. 8 *tutta forza.* Ped. Ped. 8 *tutta forza.* Ped.

Fourth system of the piano score. The right hand features a complex sixteenth-note pattern with fingerings. The left hand has a steady accompaniment. Pedal markings are present. The dynamic *ff* is indicated.

fz *ff*

Ped. Ped.

Fifth system of the piano score. The right hand features a rapid sixteenth-note pattern. The left hand has a steady accompaniment. Pedal markings are present. The tempo changes from *a tempo.* to *ff rapido.*

a tempo. *ff rapido.*

15 15

Sixth system of the piano score. The right hand features a rapid sixteenth-note pattern. The left hand has a steady accompaniment. Pedal markings are present. The dynamic *ff* is indicated.

ff *trem.* *ff*

8

SPRING BLOSSOMS.

(FRUHLINGSBLÜTHEN.)

William Basye.

Tempo di Polka. ♩ 100.

Polka Caprice.

Giocoso.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Tempo di Polka. ♩ 100.' and the mood is 'Giacoso'. The title is 'SPRING BLOSSOMS.' with the German translation '(FRUHLINGSBLÜTHEN.)' and the composer 'William Basye.' The piece is a 'Polka Caprice'. The score includes various fingerings, slurs, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. The score includes a crescendo in the third system and a repeat sign in the fourth system.

First system of musical notation, piano and treble staves. The piano part features complex fingerings (1-5) and slurs. The treble part has intricate patterns with many slurs and fingerings.

Second system of musical notation, piano and treble staves. The piano part includes a forte (*f*) dynamic marking and a crescendo (*cres.*) marking. The treble part continues with complex patterns. Pedal marks (*Ped.*) and asterisks (*) are present.

Third system of musical notation, piano and treble staves. The piano part includes a crescendo (*cres.*) marking. The treble part continues with complex patterns. Pedal marks (*Ped.*) and asterisks (*) are present.

Fourth system of musical notation, piano and treble staves. The piano part includes a crescendo (*cres.*) marking. The treble part includes a *dolce.* marking and a *TRIO. cantabile.* section. Pedal marks (*Ped.*) and asterisks (*) are present.

Fifth system of musical notation, piano and treble staves. The piano part includes a crescendo (*cres.*) marking. The treble part continues with complex patterns. Pedal marks (*Ped.*) and asterisks (*) are present.

Sixth system of musical notation, piano and treble staves. The piano part includes a crescendo (*cres.*) marking. The treble part includes a *dolce.* marking and a *TRIO. cantabile.* section. The system concludes with first and second endings marked 1. and 2. Pedal marks (*Ped.*) and asterisks (*) are present.

The image shows a musical score for a piano introduction. It is written for a single piano (piano solo) and is in 3/4 time. The key signature is one flat (B-flat). The score is written on a grand staff with a treble and bass clef. The music features a variety of musical notations, including chords, arpeggios, and dynamic markings. The first measure is marked with a forte (f) dynamic. The score includes several measures with a 'Ped.' (pedal) marking, indicating where the sustain pedal should be used. There are also asterisks (*) and a small '4' in some measures, which may indicate specific performance techniques or fingerings. The notation is complex, with many notes and chords, suggesting a technically demanding piece.



Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff includes fingerings (e.g., 5 1, 2 1, 5 1, 4 1, 5 2 1, 3 1, 4 2, 5 3, 4 1, 5 2, 4 1, 5 1, 4 1, 2 1, 5 1, 4 1, 3 1, 3 4) and a crescendo marking (*cres.*). The bass staff includes a pedal point marked "Ped." and asterisks indicating specific points in the accompaniment.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the basso continuo is written on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The basso continuo provides a harmonic accompaniment with chords and single notes. The score includes several "Ped." markings, indicating where to pedal. The piece ends with a double bar line and a repeat sign.

3 5 4 2. 4 3 5 1. 5. 3 2 1 1 2 3 2 5 2 4 3 2 1 2 1 4 2

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Repeat from the beginning to C then close with CODA.

Pod. *Pod.* *Pod.*  Repeat from the beginning to  then close with CODA. 

CODA.

[illegible]

MAY MORNING.

MAZURKA - CAPRICE.

Tw'as in the glorious month of May,
When all the buds were blowing,
I felt—ah me, how sweet it was!—
Love in my heart a growing.

Tw'as in the glorious month of May,
When all the birds were quiring,
In burning words I told her all
My yearning my aspiring.

H. Heine.

H. R. Grosjean.

Moderato. ♩ - 120.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a metronome indication of 120 beats per minute. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The score consists of six systems of two staves each. Various musical notations are used throughout, including triplets, slurs, and dynamic markings such as 'p' (piano), 'cres.' (crescendo), and 'f' (forte). Pedal points are indicated by 'Ped.' and asterisks. The tempo changes to 'a tempo' and 'rit.' (ritardando) are marked. The piece ends with a final cadence marked with an asterisk.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and a slur. The bass staff starts with a bass clef and contains a bass line with a 'Ped.' (pedal) marking. The second system continues the melody in the treble staff with more complex figures and fingerings, and the bass staff with chords and a 'Ped.' marking. The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score consists of five measures. The first measure has a piano (p) dynamic marking. The second measure has a forte (f) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like "Ped." (pedal) and "f" (forte). The score is labeled "The Rose Tree" at the top.

The image shows a page of musical notation for the piano part of 'The Swan' from 'The Nutcracker'. The score is written for piano and includes a full page of musical notation with fingerings, dynamics, and articulation marks. The tempo is marked 'a tempo.' and the dynamics include 'rit.' (ritardando) and 'ard.' (accelerando). The score is in 3/4 time and features a variety of musical techniques, including triplets, slurs, and pedaling instructions. The notation is in G major and 3/4 time. The score is for piano and includes a full page of musical notation with fingerings, dynamics, and articulation marks.

[illegible]

First system of piano music. The right hand features a series of sixteenth-note runs with fingerings 3 1 2 3 4, 5, 5, 5, 5, 4, and 3 1 2 3 4. The left hand plays chords with fingerings 1 2 4, 1 2 4, 1 2 4, 1 2 4, and 1 2 4. Pedal markings (Ped.) are placed below the left hand.

Second system of piano music. The right hand has a melodic line with fingerings 3 1 3 4, 3 4 2 3 1 4 2 3 1 4 2 3, and 1. The left hand has a bass line with fingerings 1 2 3 4 1, 2 3 4 1, 2 3 4 1, 2 3 4 1, and 2 3 4 1. Dynamics include *cres.*, *f*, and *mf*. The lyrics "Twas in the glo - rious month of cantabile." are written above the right hand. Pedal markings (Ped.) are present.

Third system of piano music. The right hand has a melodic line with fingerings 3 1 2 3 4 2, 4, 1 3, and 1. The left hand has a bass line with fingerings 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. The word "May." is written above the right hand. Pedal markings (Ped.) are present.

Fourth system of piano music. The right hand has a melodic line with fingerings 1 2 1, 4 3 1 3, 4, 4 3 2, and 4. The left hand has a bass line with fingerings 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. Dynamics include *sempre cres.* and *f*. Pedal markings (Ped.) are present.

Fifth system of piano music. The right hand has a melodic line with fingerings 4 5 4, 4 5 4, 4 5 4, 4 5 4, 4 5 4, 4 5 4, and 4 5 4. The left hand has a bass line with fingerings 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. Pedal markings (Ped.) are present.

Sixth system of piano music. The right hand has a melodic line with fingerings 4 5 4, 4 5 4, 4 5 4, 4 5 4, 4 5 4, 4 5 4, and 4 5 4. The left hand has a bass line with fingerings 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. Dynamics include *f*. Pedal markings (Ped.) are present.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked 'leggiero.' and 'p'. The second system features a 'f' marking. The third system includes 'Ped.' markings. The fourth system has 'rit. a tempo.' and 'mf' markings. The fifth system includes 'f' and 'Ped.' markings. The sixth system includes 'f' and 'Ped.' markings. The notation is complex, with many notes and rests, and includes various musical symbols like 'Ped.', 'f', 'mf', and 'rit. a tempo.'.

FINALE.

The musical score is divided into two systems. The first system consists of five measures. The top staff (treble clef) contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *f*. The bottom staff (bass clef) contains a supporting line with fingerings and a dynamic marking of *f*. Pedal markings (*Ped.*) are placed below the bottom staff at the beginning of each measure. A dashed line with the number 8 indicates a repeat or continuation. The second system consists of four measures. The top staff continues the melodic line with fingerings. The bottom staff contains a supporting line with fingerings and a dynamic marking of *f*. Pedal markings (*Ped.*) are placed below the bottom staff at the beginning of each measure. The final measure of the second system includes a dynamic marking of *ff* and a star symbol (*). The score concludes with a final chord and a *Ped.* marking.

VALSE MIGNONNE.

Louis Conrath.

Allegretto. $\text{♩} = 80$.

rit.

a tempo.

f *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

cres - cen - do. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

First system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (e.g., 2 4 3 2 3 2, 3 2 1, 2 3 2 1 4 3, 2 4 3 2 4, 3, 2 3 4, 2 3 4, 1 3 2 1). Bass staff contains chords and single notes. Dynamics include *f*. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (e.g., 2 4 3 3, 3 1 2 1, 3 4 2 3, 1 3 1 2 1, 3 4 1 3, 2 3 1 3 1, 2 3 1, 1 3 1). Bass staff contains chords and single notes. Pedal markings (*Ped.*) are present under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (e.g., 2 4 3 3, 3 2 1, 2 3 4, 2 3 4, 2 3 4, 2 3 4, 2 3 4, 2 3 4). Bass staff contains chords and single notes. Dynamics include *f*. Pedal markings (*Ped.*) are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (e.g., 2 4 3 3, 3 2 1 2, 3 4 3, 1 3 1 2 1, 5 4 3 2 1, 2 3 1 3 1, 4 3 1 2 1, 2 1 2 1 4 3). Bass staff contains chords and single notes. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (e.g., 2 3, 2, 2, 3, 2, 2, 2, 2). Bass staff contains chords and single notes. Pedal markings (*Ped.*) are present under the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (e.g., 2, 2, 2, 3, 3, 3, 2). Bass staff contains chords and single notes. Dynamics include *cres -*, *ren -*, *do*. Pedal markings (*Ped.*) are present under the bass staff.

giocoso.

First system of musical notation for 'giocoso.' It consists of a grand staff with treble and bass clefs. The music is in 2/4 time and features a playful, bouncy melody. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks below the bass line. The system ends with a repeat sign and two endings.

Second system of musical notation for 'giocoso.' It continues the melody from the first system. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand continues with a steady accompaniment. Pedal points are marked throughout. The system concludes with two endings, labeled '1.' and '2.', each with a repeat sign.

Parlante.

Third system of musical notation for 'Parlante.' This system introduces a more lyrical and expressive melody. The right hand features a series of eighth notes and rests, creating a 'parlante' (speaking) effect. The left hand provides a simple accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation for 'Parlante.' The melody continues with a series of eighth notes and rests. The right hand features a series of eighth notes and rests, creating a 'parlante' (speaking) effect. The left hand provides a simple accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation for 'Parlante.' The melody continues with a series of eighth notes and rests. The right hand features a series of eighth notes and rests, creating a 'parlante' (speaking) effect. The left hand provides a simple accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

Sixth system of musical notation for 'Parlante.' The melody continues with a series of eighth notes and rests. The right hand features a series of eighth notes and rests, creating a 'parlante' (speaking) effect. The left hand provides a simple accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The system ends with a 'cres.' (crescendo) marking and a final flourish.

1 4 2 1 3 2 1 3 2 1 3 2 1 3 *rit.* *a tempo.*

p *p* *p* *p* *p* *p* *p* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

cres. *cen.* *do.*

f *f* *f* *f* *f* *f* *f* *f*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

LA CHARMEUSE.

(THE CHARMER.)

GAVOTTE.

Richard Ferber Op. 66.

Moderato. ♩ - 120.

The musical score is written for piano in 2/4 time, key of D major. It begins with a tempo marking of Moderato at 120 beats per minute. The first system starts with a forte (f) dynamic and includes fingerings (1-5) and pedaling instructions. The second system features a piano (p) dynamic and includes a repeat sign. The third system includes a forte (f) dynamic and a repeat sign. The fourth system includes a forte (f) dynamic and a repeat sign. The score is marked with 'Ped.' and asterisks (*) indicating specific pedaling and repeat points. The piece concludes with a final cadence.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics. Pedal points are indicated below the bass staff at measures 1, 3, 5, and 6. Dynamics include *p*, *f*, and *p*.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics. Pedal points are indicated below the bass staff at measures 7, 8, 9, 10, 11, and 12. Dynamics include *f*, *p*, and *mf*.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics. Pedal points are indicated below the bass staff at measures 13, 14, 15, 16, 17, and 18. Dynamics include *f* and *mf*.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics. Pedal points are indicated below the bass staff at measures 19, 20, 21, 22, 23, and 24. Dynamics include *f* and *mf*. A 'volante' section is indicated above the treble staff in measure 21, showing a rapid scale run. The text 'or thus.' is written above the treble staff in measure 20.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics. Pedal points are indicated below the bass staff at measures 25, 26, 27, 28, 29, and 30. Dynamics include *f* and *mf*.

8.

First system of musical notation, measures 1-4. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the bass staff in measures 1, 2, 3, and 4. Measure numbers 1, 2, 3, and 4 are written above the right hand staff.

Ped. Ped. Ped. Ped.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns. The left hand accompaniment includes some measures with asterisks. Pedal points are marked in measures 6, 7, and 8. Measure numbers 3, 4, 3, and 4 are written above the right hand staff.

Ped. Ped. Ped. Ped.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line. The left hand accompaniment includes some measures with asterisks. Pedal points are marked in measures 10, 11, and 12. Measure numbers 1, 2, 3, and 4 are written above the right hand staff.

Ped. Ped. Ped. Ped.

Fourth system of musical notation, measures 13-16. The right hand continues with a complex melodic line. The left hand accompaniment includes some measures with asterisks. Pedal points are marked in measures 14, 15, and 16. Measure numbers 1, 2, 3, and 4 are written above the right hand staff.

Ped. Ped. Ped. Ped.

dolce.

Fifth system of musical notation, measures 17-20. The tempo or mood changes to *dolce*. The right hand has a more flowing, less complex melodic line. The left hand accompaniment includes some measures with asterisks. Pedal points are marked in measures 18, 19, and 20. Measure numbers 1, 2, 3, and 4 are written above the right hand staff.

Ped. Ped. Ped. Ped.

Sixth system of musical notation, measures 21-24. The right hand continues with a flowing melodic line. The left hand accompaniment includes some measures with asterisks. Pedal points are marked in measures 22, 23, and 24. Measure numbers 1, 2, 3, and 4 are written above the right hand staff.

Ped. Ped. Ped. Ped.

piu animato.

First system of a piano score. The right hand features a rapid, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of chords and single notes. The system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. Pedal points are indicated below the bass staff at various intervals.

a tempo.

Second system of the piano score. It starts with a forte (*f*) dynamic and includes a *molto riten.* (very much ritenuto) marking. The tempo is marked *a tempo.* The right hand continues with intricate melodic patterns, while the left hand maintains a harmonic support. Pedal markings are present throughout the system.

a tempo.

Third system of the piano score. It begins with a *rall.* (rallentando) marking, which then returns to *a tempo.* The right hand features a series of chords and melodic fragments. The left hand consists of sustained chords. Pedal markings are indicated below the bass staff.

Fourth system of the piano score. It includes a crescendo (*cres.*) and a forte (*f*) dynamic. The right hand has a more active melodic line with some triplets. The left hand provides a steady accompaniment. Pedal markings are present.

grazioso.

Fifth system of the piano score, marked *grazioso.* The right hand features a complex, rapid melodic line with many sixteenth and thirty-second notes, including triplets. The left hand provides a steady accompaniment. Pedal markings are indicated below the bass staff.

Sixth system of the piano score. It features a forte (*f*) dynamic. The right hand continues with a rapid, intricate melodic line. The left hand provides a steady accompaniment. Pedal markings are present throughout the system.

First system of musical notation, piano part. The right hand features a series of sixteenth-note runs with fingerings 3, 4, 1, 2, 5, 4, 1, 2, 4, 3, 5, 1, 2, 4, 3, 5, 4, 2, 1, 5, 4, 3, 2, 4. The left hand provides harmonic support with chords and single notes. Pedal points are indicated below the staff.

Second system of musical notation, piano part. The right hand continues with sixteenth-note runs and chords, including a forte (*f*) section. The left hand maintains the harmonic foundation. Pedal points are indicated below the staff.

Tempo primo.

Third system of musical notation, piano part. The right hand features a melodic line with a *p riten.* marking. The left hand has a *pp* section. Pedal points are indicated below the staff.

Fourth system of musical notation, piano part. The right hand has a *cres.* marking. The left hand has a *f* section. Pedal points are indicated below the staff.

FINALE.

Fifth system of musical notation, piano part. The right hand has a *p* section. The left hand has a *f* section. Pedal points are indicated below the staff.

Repeat from the beginning
to 8: then go to the finale

Sixth system of musical notation, piano part. The right hand has a *f* section. The left hand has a *ff* section. Pedal points are indicated below the staff.

THE DUDE'S MARCH.

I. F. Wagner. — Carl Sidus.

Allegro ♩ - 120.

[illegible]

TRIO.

First system of musical notation for the Trio section. It consists of a grand staff with a treble and bass clef. The music features a series of chords and single notes, with fingerings indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. The system ends with a double bar line.

Second system of musical notation for the Trio section. It continues the musical theme with various chordal textures and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a double bar line.

Third system of musical notation for the Trio section. This system includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending continues the piece. Pedal points are marked throughout.

Fourth system of musical notation for the Trio section. It features sustained chords in the right hand and moving lines in the left hand. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation for the Trio section. This system also includes a repeat sign with first and second endings. The first ending leads back to the beginning of the Trio, and the second ending leads to the finale. Pedal points are marked.

Repeat from the beginning to ♯: then go to the finale.

FINALE.

Sixth system of musical notation for the Trio section, labeled FINALE. It features a series of chords and single notes, with fingerings indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. The system ends with a double bar line.

PHILOPENA.

(VIELLIEBCHEN.)

GAVOTTE.

Fritz Spindler.

Moderato. $\text{♩} = 88$.

The musical score for "Philopena" is a Gavotte in 2/4 time, key of B-flat major, by Fritz Spindler. It is marked "Moderato" with a tempo of 88 beats per minute. The score is written for piano and consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a series of eighth-note patterns. The fourth system includes a piano (*p*) dynamic. The fifth system concludes with a forte (*f*) dynamic. The score is marked with numerous fingerings (1-5) and pedal points ("Ped.") with asterisks. The piece ends with a double bar line and repeat signs.

Trio.

First system of Trio music. Treble clef, key of B-flat major. The right hand features a series of eighth-note triplets and sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the bass line. A dynamic marking of *p* (piano) is present at the beginning.

Second system of Trio music. Continues the melodic and harmonic development. Includes a *cres.* (crescendo) marking and a *f* (forte) dynamic marking. Pedal points are indicated below the bass line.

Third system of Trio music. Features more complex melodic lines in the right hand. Pedal points are indicated below the bass line.

Fourth system of Trio music. Includes a *cres.* (crescendo) marking and a *p* (piano) dynamic marking. Pedal points are indicated below the bass line.

Fifth system of Trio music. Continues the melodic and harmonic development. Includes a *cres.* (crescendo) marking. Pedal points are indicated below the bass line.

Repeat from the beginning to B ; then go to the finale

FINALE.

Finale section of the music. Treble clef, key of B-flat major. The right hand features a series of eighth-note triplets and sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the bass line. A dynamic marking of *f* (forte) is present at the beginning. The section ends with a final chord and a repeat sign.

POLKA GRACIEUSE.

Ernest R. Kroeger.

Tempo di Polka $\text{♩} = 100$.

Secondo.

The musical score for "Polka Gracieuse, Secondo" is written for piano and bass. It consists of five systems of staves. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system ends with a decrescendo (*dim.*) and a ritardando (*rit.*) marking. The score includes various musical notations such as notes, rests, and fingerings.

POLKA GRACIEUSE.

Ernest R. Kroeger.

Tempo di Polka $\text{♩} = 100$.

Primo.

The musical score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes fingerings such as 5, 3, 4, 2, 5, 3, 4, 2, 5, 3, 4, 2, 5, 3, 4, 2, 5, 3, 4, 2. The second system introduces a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) marking. The third system features a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The fourth system includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic marking. The fifth system concludes with a ritardando (*rit.*) marking and a forte (*f*) dynamic marking, followed by a decrescendo (*dim.*) marking. The score is heavily annotated with fingerings and slurs, indicating a technically demanding piece.

Secondo.

a tempo.

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The music is in 2/4 time with a key signature of one sharp (F#).

Second system of musical notation. Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic marking. The music continues in 2/4 time with a key signature of one sharp.

Third system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cres.*) marking. The system ends with a double bar line and a repeat sign. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cres.*) marking. The music continues in 2/4 time with a key signature of two sharps.

Fifth system of musical notation. Treble and bass staves. Treble staff has a crescendo (*cres.*) marking. The system ends with a double bar line and a repeat sign. The key signature changes to two sharps.

a tempo.

Primo.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The melody is written in the treble staff, starting with a quarter note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment, mostly consisting of quarter and half notes. The score includes various musical notations such as beams, slurs, and dynamic markings like 'mf' (mezzo-forte). The piece concludes with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and fingerings. The title "The Rose Tree" is written in a decorative font at the top right of the page.

Cantabile.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains the next five measures. The music is written for a single melodic line on a treble clef staff, with a key signature of one flat (B-flat) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a final measure in the second system.

8

cres.

8

cres.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. The system ends with a *cres.* marking.

Second system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. The system ends with a *p* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* marking. The system ends with a *sf* dynamic marking.

Primo.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the bass staff contains a simple accompaniment. The melody consists of five measures, each containing a sequence of eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-1

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (1-5) and articulation marks. A crescendo marking "cres:" is present in the middle section. The piece concludes with a double bar line.

8.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature is one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The score includes fingerings, slurs, and dynamic markings like *f* and *p*. The piece ends with a double bar line and repeat signs.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, also with a treble clef and a key signature of one sharp. The music is in 4/2 time. The melody features a series of eighth and quarter notes, with some measures containing triplets. The piano accompaniment consists of chords and single notes, with some measures containing triplets. The score is divided into measures by vertical bar lines.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand plays a melody with eighth and sixteenth notes, often beamed together. The left hand plays a bass line with eighth notes and rests. The voice part is a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice staff. The score includes a key signature change from G major to E minor (three sharps) for the final measure.

[illegible]

Secondo.

The first system of musical notation for the 'Secondo' section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and single notes, with fingerings 5, 4, 3, 2, 1 indicated above the first few measures. The left hand plays a steady accompaniment of eighth notes. The system concludes with a repeat sign.

The second system of musical notation. It continues the piece with similar chordal textures. Fingerings 5, 4, 3, 2, 1 are shown above the right hand. The left hand continues its eighth-note accompaniment. The system ends with a repeat sign.

The third system of musical notation. It begins with a forte (*sf*) dynamic. Above the first few measures, fingerings 5, 4, 3, 2, 1 are indicated. The music then transitions to a piano (*p*) dynamic, marked 'a tempo.' The right hand plays a melodic line with a slur, while the left hand continues with eighth notes. The system ends with a repeat sign.

The fourth system of musical notation. It features a forte (*ff*) dynamic. The right hand plays a series of chords and single notes, while the left hand continues with eighth notes. The system ends with a repeat sign.

The fifth system of musical notation. It begins with an 'accel.' (accelerando) marking. The music builds in intensity, marked 'cres.' (crescendo) and 'f' (forte). The right hand plays a series of chords and single notes, while the left hand continues with eighth notes. The system ends with a double bar line.

Primo.

mf

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations.

rit.

dim.

a tempo.

f

p

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations.

accel.

cres.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and articulations.

THE WILD ROSE.

(HAIDEN RÖSLEIN.)

Franz Schubert.

Moderato ♩ - 76.

1. Sah ein Knab' ein Rös - lein steh'n, Rös - lein auf der Hai - den,
Con tenerezza.

1. Once a boy a wild rose spied, In the hedge-row grow - ing;

pp

War so jung und mor - gen - schön, Lief er schnell es nah' zu seh'n,

Fresh in all her youth - ful pride, When her beau - ties he de - scried,

Sah's mit vie - len Freu - den. Rös - lein, Rös - lein, Rös - lein roth,
rit. quite slow.

Joy in his heart was grow - ing. Lit - tle wild - rose, wild - rose red,
ritard.
pp

Rös - lein auf der Hai - - den.
a tempo.

In the hedge - row grow - ing.

3. Und der wil - de Kna - be brach's, Rös - lein auf der Hai - den;
 2. Kna - be sprach: ich bre - che dich, Rös - lein auf der Hai - den!

2. Said the boy "I'll gath - er thee, In the hedge - row grow - ing!"
 3. Thoughtless - ly he pull'd the rose, In the hedge row grow - ing;

3. Rös - lein wehr - te sich und stach, Half ihr doch kein Weh und Ach,
 2. Rös - lein sprach: "ich ste - che dich, Dass du e - wig denkst an mich,

2. Said the rose "Then I'll pierce thee That thou may'st re - mem - ber me,
 3. But her thorns their spears op - pose, Vain - ly he la - ments his woes, With

cres.

3. Musst' es e - ben lei - den. Rös - lein, Rös - lein, Rös - lein roth,
 2. Und ich will's nicht lei - den." Rös - lein, Rös - lein, Rös - lein roth,
ritard.

2. Thus re - proof be - stow - ing." Lit - tle wild - rose, wild - rose red.
 3. pain his hand is glow - ing. Lit - tle wild - rose, wild - rose red,

pp

3. Rös - lein auf der Hai - den.
 2. Rös - lein auf der Hai - den.
a tempo.

2. In the hedge - row grow - ing.
 3. In the hedge - row grow - ing.

MORNING BRIGHT.

(MORGEN LICHT.)

Translation by H. Hartmann.

Music by A. Goring Thomas.

Allegretto non troppo. ♩ 92.

mf leggiero con grazia.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto non troppo' with a quarter note equal to 92 beats. The dynamics are 'mf' and the style is 'leggiero con grazia'. There are four 'Ped.' (pedal) markings at the bottom of the staves.

2. Ihr Gesang lockt mit Klang Horcher von der Stätten viel; Wonnberauscht wird wer lauscht

1. Morgen licht steig in Sicht; Gern schau ich in Dein Gesicht; Nur wie Fein - liebchen mein

cres. poco rit.

This system contains the first vocal entry and piano accompaniment. The vocal line is in G major and 3/4 time. It begins with a piano introduction and then enters with the lyrics. The piano accompaniment follows the vocal line. The dynamics are 'cres.' and 'poco rit.'. There are six 'Ped.' markings at the bottom of the staves.

1. Morning bright rise to sight Glad am I thy face to see..... Once I love all a - bove
2. When she sings soon she brings List'ners out of ev' - ry cot Pensive swains hush their strains

2. Threm hellen Sai - ten - spiel

1. Bist Du Morgen ros'ger..... nicht

pp a tempo.

This system contains the second vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment follows the vocal line. The dynamics are 'pp' and 'a tempo.'. There are four 'Ped.' markings at the bottom of the staves.

1. Has a ruddy face like thee
2. All their sorrows are for - got

2. Hehr und hold, treu wie Gold Reicht an sie kein Weib her-an; Au-gen wahr,
1. Ro-sen sind nicht so lind Als vom Mor-genthau be-netzt Ihr Ge-sicht

1. Fainter far, ro-ses are, Tho' with morn-ing dew-drops bright Ne'er was fur
2. She is fair past compare, One small hand her waist can span Eyes of light,

pp *p*

Ped. Ped. * Ped. Ped. Ped.

2. sternen klar Ue-bertreff' sie wer da kann.....
1. Li-lien-licht; Nichts so weich und zart ge-schätzt.....

poco rit. p a tempo.

1. soft like her Milk it-self is not so white.....
2. stars tho' bright, Match those eyes you ne-ver..... can

colla voce. a tempo. p rit.

Ped.

Mor-gen-licht steig' in Sicht Gern schau ich in Dein Gesicht; Nur wie Fein-
a tempo.

Morn-ing bright, rise to sight, Glad am I thy face to see, Once I love

leggero.

Ped. Ped. Ped. Ped. Ped.

liebchen mein *rit.* Bist Du Morgen ros'-ger nicht. 1.
a tempo.

all a - bove, Has a rud - dy face like thee.....

colla voce. cres. a tempo. *p*

Ped. *Ped.* *

2. Mor - - gen - licht

steig'..... in
cres.

Morn - ing bright rise to

p

Ped. *

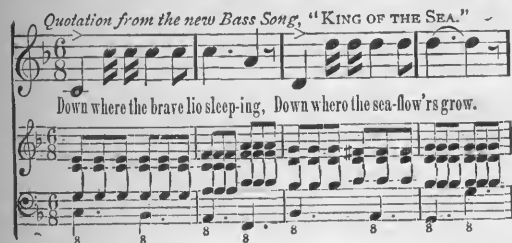
Sicht..... Gern schau ich in Dein..... Ge - sicht.
cres.

sight..... Glad am I thy face..... to see.

cres. *f* *colla voce.* *f*

Ped. *

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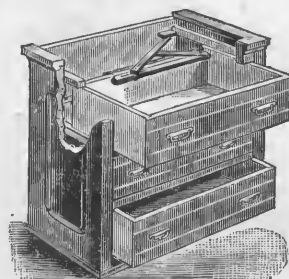
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THE DIFFERENCE BETWEEN STUDYING AND CRAMMING.

BY DR. A. C. MCKENZIE,

Royal Academy of Music, London.

There are two very different methods of acquiring knowledge of any kind. One is a healthful mode, and productive of lastingly beautiful results; the other is of little or no use. Good work is rarely done by sudden impulses or in a fitful manner. It is the well-ordered division of the working day, and the obstinate perseverance in systematic study which commands ultimate success. Youth is the season when work is lightest, and when impressions are most easily received and retained. Few, if indeed any, prominent musicians began to study late in life. Even a man of genius like Schubert felt keenly during the last few years of his life, that his early training had not been sufficiently thorough. And at the very time of his death he had intended to subject himself to a severe course of counterpoint in order to satisfy himself. He attached great importance to a proper and thorough knowledge of the elements of music.

An intimate acquaintance with the general laws of part-writing, modulation, etc., not only heightens one's enjoyment when he listens to music, but enables him to understand the intentions of the composers much more easily, while it is of the greatest assistance in helping him to read music at first sight. Therefore teachers and students should give as much attention to the study of harmony as possible. The amateur as well as the professional musician is apt to become confused among the different systems and methods of harmony,

and the question is often asked: "Which book do you recommend? Which method shall I pursue?" Now in former times, not so very long ago, the idea was prevalent that the study of harmony ought to be wrapped up in as much mystery as was conveniently possible. Many of the books on harmony and counterpoint tend more to confuse the student than to aid him. The tendency of the present moment is, however, to make the science as concise and clear as possible. The simplest method is assuredly the best.

After a considerably varied and extended professional life, I am happy to state that my own personal taste is not confined to any particular school of composition. While I admire Wagner, and revel in the complicated score of Berlioz or Wagner, I can enjoy quite as much the simplest sonata of Mozart.

No confidence should be placed in those who preach that musical art has already gone too far—that it is incapable of further healthy development. Neither should we pin our faith upon the eccentric ideas of those who ignore everything but that music which is strictly of modern growth. We may if we seek, find good in the music of yesterday and also of to-day.—*Musical Standard*.

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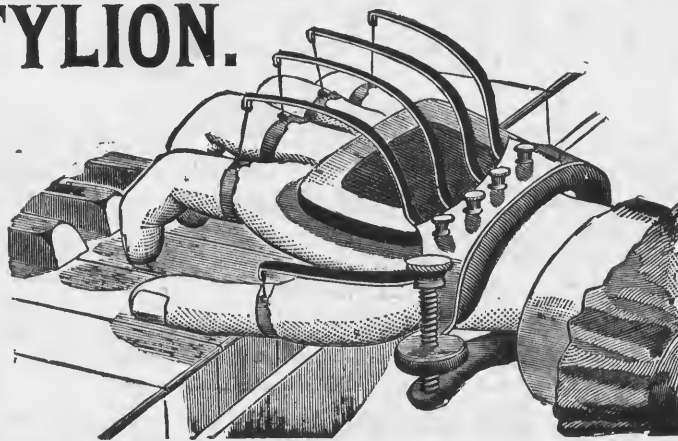
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